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"THE LIBRARY IMAGE"

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"THE LIBRARY IMAGE"

a manual of library interpretation

PUBLIC RELATIONS PLANNER

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► HOW THIS MANUAL CAME TO BE

"Image" is a byword in public life today. It is applied to individuals, groups, companies, institutions.

Inevitably, therefore, it has come to be increasingly applied to libraries, particularly to public libraries.

Just what is the "library image?"

Is it the image that librarians see?

Is it the image patrons see?

Is it the image that the general public (a majority of whom are not patrons) see?

Is it what public officials and appropriating bodies see?

The need for answers cries out constantly in everyday experience — from demands for more books, for wider and more effective service, from budget hearings and legislative programs.

Because of this need, and in the hope that it might benefit libraries everywhere, the Montana State Library in June 1960 pioneered a "pilot workshop on library interpretation."

The purpose of this workshop, attended by key librarians from all areas of the state — from small and larger communities and from co-operative federations — was to explore the answer to the one question which combines all the others:

Is it possible to unite all the library images into a single vision high enough and practical enough to fill the needs of the hour?

Is it possible to focus the blur of multiple images into the sharp clarity and illumination of a single purpose powerful enough to change the image where it needs changing, and strong enough to strengthen it where it needs strengthening?

This manual presents some of the findings of that workshop. It is dedicated to all people everywhere who are interested in helping libraries grow, thrive, and fulfill their destiny.

"The Library Image:" a Manual of Library Interpretation

Written by Miriam E. McNally, library consultant and director of the Pilot Workshop on Library Interpretation, assisted by suggestions and experience contributed by the workshop participants:

Mrs. Ruth O. Langworth, Secretary and Director, Montana State Library

Mrs. Mary Antunes, librarian, Havre Public Library

Mrs. Perl Caambs, librarian, Glendive Public Library

Mrs. Myrtle Cooper, assistant librarian for readers' promotion, Parmly Billings Memorial Library, Billings

Mrs. Mable Engelter, librarian, Whitefish Public Library

Mrs. Mildred Grawe, librarian, Flathead County Library, Kalispell

Mrs. Inez Herrig, librarian, Lincoln County Library, Libby

Mrs. Alma Jacobs, librarian, Great Falls Public Library

Mrs. Nydia L. Moore, circulation librarian, Great Falls Public Library (recorder)

Mrs. Merwin Moores, librarian, Hill County Library, Havre

Mrs. Elizabeth Pittman, librarian, Lewistown Public Library

Miss Natalie Sliepcevich, librarian, Hearst Public Library, Anaconda

► HOW TO USE THIS MANUAL

This manual was prepared not only to be read, (although it needs to be read, and thoroughly, in its entirety);

or only to be pondered (although it can be pondered — all or any part of it — with great profit.)

It was written to be put to work in

conversations,

discussions,

committees,

meetings,

workshops

of

librarians,

trustees,

"Friends,"

teachers.

It is a record of practical experience, individual and collective, so prepared that you can make this experience a part of your own.

The brief questions for discussion provide a springboard for action in your library and your community.

I

WHY "LIBRARY INTERPRETATION?"

We may have a perfect beaded screen; we may have the most beautiful color movie in the world; but we'll never see the movie on the screen, *unless it is projected.*

"Library interpretation" can be likened to a projector, or the process of projection.

Here we have a library — its books and/or building or other resources, its staff (one or many), its trustees.

Here we have the people who use, or could use, the library. How can they ever get together unless the library is projected for the people?

The process of this projection should be designated by an all-inclusive term. For purposes of this manual we have called it "library interpretation."

"Library interpretation" projects a library because . . .

It defines a library — what it IS; and

It describes a library, making clear and vivid what a library DOES in TERMS of its USE by the PEOPLE for whom and by whom it is instituted and maintained.

The following pages describe how this may be done.

II

THE IMPORTANCE OF DEFINITIONS

To project a "library image" clearly and completely — the function we have accepted for "library interpretation," it is necessary to visualize certain related definitions as exactly as possible.

The blur of misunderstanding regarding the term "public relations" as it applies to libraries should be dissipated.

The term library "publicity" should be defined in its true meaning.

Both terms and their relation to library interpretation should be accepted in their real importance as a basis for practical action.

In other professions and in business and industry, "public relations" has not been a static term. In the past 25 years, its definition has developed continuously, as its evolving concepts were put into action.

The relatively rudimentary definition of public relations for libraries could, therefore, be the combined effect of lack of widespread professional interest, and the resultant lack of growth in practice.

In 1939, Paul Garrett, vice-president of the General Motors Corporation, voiced his definition of "public relations" as a "philosophy of management:"

"Public relations is an attitude of mind, a philosophy of management, which deliberately places the broad interests of the public first in every decision affecting the operation of the business."

In 1959, twenty years later, Edward L. Bernays, one of the deans of American public relations, voiced his current definition in *The Engineering of Consent*:

"Public relations is the attempt, by information, by persuasion, and adjustment, to engineer public support for an activity, cause, movement, or institution."

A definition applicable to libraries is this adapted from an article in the *Wilson Library Bulletin* of March, 1944:

		Courteous		Informing Public		
Determining	+	Efficient	+	of Services		Good
Public's Needs		Service		Offered (Publicity)	=	Public
<hr/>						Relations
S E R V I C E C O N C E P T						

This definition has the advantage of making clear the exact function of publicity, often confused or inaccurately used as synonymous with "public relations."

It also makes plain that "public relations" is composed of a number of factors or components which must be organized in their proper relationship in order to insure "good public relations."

Just as public relations is more than publicity, so is "library interpretation" more than either. Either public relations or publicity may use interpretation, but "library interpretation" includes both of them, and more.

III

WHAT IS A LIBRARY?

The all-inclusiveness of "library interpretation" stems from the all-embracing character of the term, "library."

First, a public library literally belongs to the people. If it is totally tax-supported, they pay for it.

Second, a library does not serve the public in the same sense that a business serves it — or even as a public school does.

A business or a school serves some of the people, or certain age groups, part of the time. Library service can and does include any one of any age or background — anyone who can read; and it sometimes helps those who can't read, to learn.

The library is the community information center. There is no other.

It is the one educational resource for continuing lifelong learning—from school years through the golden years.

The library is an educational, cultural, materials, social and service center.

Why? Because the need for what a library can furnish is universal and urgent. Today in any community in this country the need for information for living is overwhelming, and as various as the individuals who live there.

IV FOR WHOM IS A LIBRARY?

It is remarkable that until recently relatively few libraries had developed proven ways of finding out just who these individuals are. Libraries have bought books, built buildings, and hired librarians without knowing with any great degree of exactness or certainty—for whom.

The credit for making it possible for any library and any community to work together in mutual understanding based on self-knowledge goes to the American Library Association and its Library-Community Project. "The purpose of the project was to assist libraries to develop long-term adult education programs based on analyses of community needs." In addition, the Project developed practical tools which can be used anywhere, because they are scientifically based on principles that have worked.

Any library that recognizes its function to be that of serving the needs of people (both individuals and organized groups) in its community will welcome the pages at the end of this manual, which give practical help in finding out who these people are, and in getting to know them better.

V

THE SPIRIT OF INTERPRETATION

Learning about the people who are the reason for a library — the people who use it or could use it — is a big step toward library interpretation.

But there are others equally important. Says one librarian:

"When a person comes into a library, he must meet a person who is interested in what he is, what he needs, and what he wants. If we don't have what he wants, it is important to get it."

Here, then, is the heart of library service: the need, and the answer.

It is enlarged when trustees give thought and talent to help a library meet the needs of their neighbors. It is expanded still more when through tax levy a member of any community votes to support and expand library service for fellow-citizens he may not even know and has not even seen. It is enlarged still more when a state library furnishes leadership and practical help to local libraries. And it is enlarged still further when a nation expresses its concern for rural library service and helps state agencies extend or supply it, to regions or to local communities.

Because this concern for one's neighbor is the heart of library service, it must be the spirit of library interpretation and of "the library image."

To project it everywhere and to everyone who might benefit is a task of gigantic proportions — not because it is inherently difficult, but because we have not recognized it for what it is and prepared ourselves to face the challenge.

Here is where the radical or root meaning of "interpretation" gives immense practical help.

VI

DEFINING INTERPRETATION

"Interpretation:

"Explanation of what is obscure."

"A translating, as of one language to another."

As for the first definition, WHY is the "library image" obscure?
What has obscured it?

In part at least, it has been obscured by images of something that is not a library. These images are mainly out-of-date, incomplete, unilluminated, or just plain fictitious.

Some of the obscurant images are:

That a library is only for women and children;

That libraries are only for the scholar;

That libraries are mostly for recreational reading;

That libraries are not necessary because "people are too busy to read;"

That libraries can wait for adequate support because other services are more important;

That librarians are: cool and unfriendly to people, live in an "ivory tower," are averse to hard work and normal life and activity, are unreceptive to normal remuneration for their jobs.

Such images have lingered unnecessarily only because an accurate and enlightened library image has not been projected to replace them in any planned, organized, vigorous and systematic way.

"Why haven't I heard about this before? I had no idea that a library could give me that kind of help!"

Who said it? A business man, a housewife, a teacher, a student, a program chairman, a member of a city council, a county commissioner.

Why, indeed, haven't they heard about all the kinds of information and service that any library (aided by other libraries cooperating with it) can give?

Perhaps because of the second definition of "interpretation:" "A translating, as of one language to another."

Libraries have increasingly publicized (partially interpreted), their books, and to a much lesser extent their reference service. Have they publicized them in the language and the ideas of the people who might use them? In terms of what these people are doing or would like to do, and how the library can help them to do it better?

Libraries have increasingly relinquished their "poor but proud" tradition, and have asked for help and support. Has this been in terms of what the support would mean to the people who supply it (or their neighbors) — or in library terms?

You can explain a cooperative processing center to a businessman in terms of economy of operation, and increased and more efficient distribution of the product. But to get his support you may have to explain (interpret) the *product* in terms of what *it* can do for businessmen and their neighbors in his community.

Because language represents experience, it has been said that libraries must be familiar with the language of many segments of a community — educators, businessmen, professional men, clergy, teenagers, laborers, housewives, club women, ranchers, miners, lumbermen, hobbyists, etc.

Only through the viewpoint, the experience, and the language of all of these people — as well as that of librarian and trustee — can the library be adequately interpreted and "the library image" projected.

VII

WHAT DOES THE "IMAGE" COMPRISE?

In the *spirit* of answering a community's needs, and in the *language* of many segments of the community, exactly **WHAT** should the "library image" include?

To be complete, it should include projection of

- (1) What the library resources are — the tools of service: books, periodicals (documents, records, films, other), indexes and reference tools, and their organization in a way that makes possible immediate use for anyone who asks.

Superficial recognition of the fact that the tools exist, and are housed in what is called a library, is the extent of the "library image" for many people.

- (2) The way in which a community library cooperates with other libraries — regional or state — in meeting the needs of individuals in the local community.

The fact that even the smallest library is part of a vast cooperative network of library service which can be summoned by requests for interlibrary loans, reference service, or even long-term loans of whole collections from regional or state library, is an exciting unsung story that is welcomed wherever told — or better still, illustrated.

- (3) The importance of the state library — the ways in which it functions to help the local library meet local needs.

The dramatic, human story of every library's "second line of defense" — the state library — must be told locally, as well as by releases and reports emanating from the state agency. Basic understanding and real appreciation of the state library are necessary in every community, since state support must be marshalled from the "grass roots."

- (4) A basic understanding of the role that books and reading play in contemporary life for citizens of our democracy, and their contribution — distinct from that of mass communication media — in the diffusion of

information
education
culture
personal enrichment
sense of social values

- (5) Local library activities, programs, exhibits, or displays — those sponsored by the library itself, or in cooperation with other groups and organizations in the community.

- (6) How the library is supported

Informal surveys have shown that otherwise informed people actually believe that funds donated by Andrew Carnegie are paying for the support of local libraries! The specific source or sources of funds for local library appropriations, the method of their appropriation (by lump sum, by tax levy, endowment, or other) should be made known as clearly, as exactly, and as interestingly as possible.

When funds are secured from a number of sources, or by cooperation of a number of library agencies, special care must be taken to spell out exactly how this is done, and to insure proper credit to each agency.

- (7) Librarianship and its vital and necessary place in America today.

Some of this picture can be projected nationally in ways helpful to local libraries. Much of it, however, must be seen in the example of how a local librarian, and local trustees, both envision and perform their jobs.

Obviously, few if any libraries are carrying on the full program outlined above, at the present time. But the overview itself comprises the first step toward accomplishing more of what it includes, and of fitting a current program into a larger whole.

VIII

TOWARD A WIDER VIEW

Many libraries are progressing toward a wider view of library interpretation, which includes:

(1) *The staff* — from the newest page to the oldest staff member by means of orientation meetings, staff meetings, refresher meetings, help with telephone answering, etc.

(2) *The governing body* — board of trustees, county commissioners, city council.

(3) *Patrons*

More person-to-person contact with patrons, including patron orientation

Directional signs in the library, outside the library

A map of the library

Informational folders about the library and its collections

Tours of the library by many community groups

Meetings of school administrators and teachers in the library to discuss problems of school demands (assignments) for public library service, and cooperative solutions.

(4) *People not yet aware of the library*, to be reached by

Posters in banks, buses, factories, etc.

Spot announcements on TV and radio

Program planning workshops for clubs

Book reviews in community organizations and groups

Film discussion groups

Exhibits at group or club meetings

Attractive library exhibits in store windows

Morning coffee (in the library) for businessmen

Booklists sent to organizations

Author's teas (in one case a traveling one from place to place around the county)

"Important Books" discussions

Noon discussions (for businessmen) on new fiction or non-fiction

Noon record concerts on the lawn (for nearby office employees)

Talks at service clubs

Regular coffee "klatch" for farmers coming to town, with informal book and library discussion.

These are examples of activities whose chief characteristic is that they are planned to speak the people's "language," and that many of them move library service from the library to the people, wherever they are.

All this is typified, of course, by the library's great good will ambassador and good Samaritan, the bookmobile.

WHEN does all this go on?

As constantly as the service itself.

Library interpretation, says one librarian, is "like talking to a parade."

Or like a motion picture run on a continuous projector. You can't turn it off because, after all, it's an indispensable part of the picture.

IX

THE CRUCIAL QUESTION: HOW?

Less practical help is available for library interpretation, public relations and publicity than for any other phase of library service.

All the more reason, therefore, for making the best possible use of what there is.

For library interpretation: start with this manual.

Attend workshops, sponsored by your state library, on "library interpretation," public relations, publicity, and related subjects. Use these ideas and suggestions in your library and community.

Get to know, and keep in touch with, local newspaper editors and reporters, program directors of radio and TV stations. They are your local "media experts," they have a natural interest in library service, and can help a great deal in interpreting it.

For public relations and publicity, remember the distinction.

Become familiar with the classic "Publicity Primer," by Marie D. Loizeaux, for many years editor of the *Wilson Library Bulletin*.

An entertaining, down to earth account of just how to accomplish each step in a publicity program is Alice Partlow Curtis' "Is Your Publicity Showing?" Originally written for volunteer publicity chairmen, it is immensely useful for any library.

Get acquainted with or try any of the materials listed on Page 22. They are time and money-savers, and include posters, booklets, folders, news releases, radio spots, etc. Most of them leave to the librarian the task of how to organize the materials into an effective information program.

One service, started seven years ago by three librarians with both local library and public relations experience, is furnished monthly on a subscription basis, and includes basic components of an ongoing planned and coordinated program. One part of it — a Newsletter — gives practical suggestions for focusing the "library image" (all seven parts of it), from the viewpoint of both the librarian or trustee, and the public. The other part furnishes the tools (publicity materials) for projecting this image through all media: posters, folders or table tents, bookmarks, newspaper releases, material for features or editorials, radio and TV spots; with step by step suggestions as to how this can be done.

Familiar to all are the materials furnished by National Library Week, sponsored by American Library Association and National Book Committee, Inc., which has developed and distributed nationwide the types of materials first pioneered by Public Relations Planner for year-round local use.

The organization manuals prepared by NLW present a wealth of ideas for enlisting local support and interest in libraries, as well as in books and reading generally. The national publicity in all media furnishes a focus for myriad local library activities and citizen participation in them.

X

"The kind of imagination that brings success is one that sees a distant summit, a general route to it, and just where to put your feet for the next ten steps."

In discussing the ten sections of this manual, and seeing "the library image" for your library and your community, you have taken the first ten steps toward success.

Success in what?

Success in projecting an image of a library that meets more of the needs of more of the people in your community.

The next ten steps will be to formulate an organized program, which will be put in writing, revised, and constantly kept up to date to meet changing needs and conditions.

It will include objectives for your library, and goals for accomplishing them — for one year, for five years, for ten years, for twenty-five years.

Whatever they are, there'll always be a distant summit to guide you — a "shining mountain" which you, then your trustees, and then your public, will visualize as "the library image" in your community.

SPRINGBOARDS FOR DISCUSSION, STUDY, ACTION

(You will probably want to add to these, or to evolve some of your own after you have read the whole manual thoroughly)

1. What do you think is the library image now held by most people in our community?
2. Do we know who most of the people are who are now using the library?
3. How can we best find out who is not using it?
4. What can we do to reach these people in their "language?"
5. How much of the true library image are we now projecting?
6. What should be our first step toward making the "image" more complete?
7. What should be the part of the trustees?
8. What should be the part of the librarian?
9. What "friends" do we have already that can help us? Individuals (as newspaper editor, radio or TV program director), key people (not necessarily officers) in organizations, groups whose stated purpose includes support of libraries?
10. What other groups would use and support the library more if they knew more about it?

A Sampling of Publicity, Promotion, Public Relations or Interpretation Aids or Services

(See bibliographies and suppliers' catalogs for additional sources.)

American Library Association. *Radio-TV spot announcements.*
Monthly. Free. Write ALA Public Relations officer, 50 East
Huron Street, Chicago 11, Illinois.

Channing Bete, Inc., Greenfield, Massachusetts.

Scriptographic booklets for public libraries: Size 5½ x 8 except as indicated. "What's Good Library Service" (8 x 10) — highlights of standards; "Your Library Card"; "Librarian Wanted"; "Information Unlimited"; "How to Find Out"; "In Memory of." Prices vary according to number of pages and quantity ordered. Send for complete price list.

Scriptographic Poster Cards: "The Freedom to Know"; "Passport to Knowledge"; "Your Child's Future"; "Card-Carrying American." 9 x 11 on heavy poster card. Prices from 75 cents singly to 25 cents for 100 or more. Send for complete price list.

Library Publicity Clippings, P.O. Box 742, Santa Ana, California, edited by Howard Samuelson, City Librarian, Santa Ana Public Library. A monthly "publicity package" for public libraries — news releases, features, newspaper filler items, radio-TV announcements, display ideas, and a publicity news-letter. Subscription price based on size of the library's budget: under \$50,000, \$8; \$50,000 to \$75,000, \$10; and over \$75,000, \$12.

National Library Week, 24 West 40th Street, New York 18.

Complete information regarding available organization and promotion aids furnished to all state library agencies and most local libraries.

Public Relations Planner, P.O. Box 4132, South Denver Station, Denver 9, Colorado.

"A practical service for libraries" includes:

(1) A monthly Newsletter *focusing* "the library image" for librarian and trustee; and (2) coordinated monthly publicity packets, *projecting* the image in the language of many segments of the library's public, and through all media. Each packet includes: news release; editorial or news feature; five 2-color 11 x 14 posters; 100 3 x 5 folders (or table tents) matching the posters; 8-10 radio-TV spots. Cost for complete service: \$7.50 per month, \$90 per year. Special rates for multiple subscriptions sent to same address; low quantity rates for subscribers on both folders and posters.

THE FOLLOWING PAGES

are tools which were used during the life of the Library-Community Project, and which appear in revised form in

STUDYING THE COMMUNITY

A basis for planning library
adult education services.

American Library Association
1960

COMMUNITY STUDY

WHY A COMMUNITY STUDY?

A library fulfills its educational function by meeting the needs of the people it serves. These needs must be discovered before they can be met. One way of discovering these needs is to take a searching look at the community by gathering various kinds of information about it. But first the librarian and Board want to understand how this information is going to be useful to them.

WHY DO WE NEED THE INFORMATION?

- to be able to know what books and other materials we need to buy
- to enable us to set goals for all our library program planning
- to help us in designing our radio and or TV shows
- to enable us to "build-in" our public relations program
- to give the staff insight and understanding about the community based on concrete knowledge

WHAT DO WE LOOK FOR?

- racial and national groups
- what kind of jobs people are doing
- how much money are they earning, spending, saving
- what churches do they belong or not belong to
- what kind of houses do they live in
- what they do for "fun"
- how old are they
- how much formal education have they had
- etc., etc., etc.

WHERE DO WE GO TO FIND OUT?

- newspaper
- census reports

- town, city, county records
- radio and/or TV stations
- to individuals
- to agencies (Red Cross, etc.)
- to organizations (Chamber of Commerce, etc.)

The librarian seeks to relate the facts he learns about the community to the kind of library he has. He measures the job he is doing against the needs he has discovered and builds his future planning around this combination of information.

Suggested Reading:

- Martin, Lowell. *Community Analysis for the Library*. (Reproduced by the Library-Community Project, American Library Association, from the *Library in the Community; Papers Presented Before the Library Institute at the University of Chicago, August 23-28, 1943*, edited by Leon Carnovsky and Lowell Martin.) This material was edited for use in this project by Nettie B. Taylor, Division of Library Extension, Maryland State Department of Education, Baltimore. Single copies available on request from the Office of Adult Education, ALA, Chicago, Illinois.
- Sanders, Irwin T. *Making a Good Community Better*. University of Kentucky. Rev. ed., 1953, \$2.50

OUTLINE FOR SURVEYING A COMMUNITY

1. Select a group of representative citizens from the community (i.e., banker, educator, housewife, farmer, minister, merchant, etc.) to meet with you.
2. Working with one or more representatives of the community select a time and place for the meeting to which the above persons will be invited.
3. Check over the printed source material on the area which has been gathered and is available at the library. Note any information which needs to be verified by the group.
4. Meet with the group to discuss their community life. For the purpose of the survey we need answers to the questions listed on the attached sheet. It is suggested that the conversation be guided along these lines with the idea of gathering as much information as possible without having to ask the direct questions.
5. Ask one or more members of the group to be responsible for getting the organizations in their community to fill in the questionnaire used in the "Survey of Organizations." The list of organizations to which these questionnaires go will have been compiled during the evening by those present. Set a date by which all questionnaires should be returned to you.
6. Appoint a recorder (preferably a member of the Project Planning Committee or Library Staff) to attend the meeting with you and make a full report on the information gathered or plan to do the reporting yourself.
7. Return the full report of the meeting with the completed questionnaires filled in by the organizations to the library as soon as possible. All surveys in the county should be completed by_____.

Note: When the survey of each community is completed it will give information on:

- | | |
|--|--|
| 1. Geographical factors | 5. Economic structure |
| 2. Community history | 6. Occupations |
| 3. Growth and distribution of population | 7. Educational facilities and activities |
| 4. Composition of population | 8. Community organizations |

COMMUNITY INFORMATION QUESTIONNAIRE

The Community:

1. How much of the surrounding area is considered as part of the community?
2. Is the community changing? Is it growing? New houses? Businesses?

The People:

1. How do people make a living? Where do they go to work? Kinds of work they do? Do the women work? Where?
2. What kinds of people live here? Older settled families? Young couples? Are there many older people? Newcomers? What about the high school graduates? Do they remain in the community? Where do they work? Do many go to college?
3. Are there many Negroes? Where do they work? Where do they live?
4. Where do people go to shop? For entertainment? To church?
5. What is the relationship to — — ? To other communities?

The Activities:

1. What is used as a community center? Where do people get together?
2. What things go on here that bring people together?
3. Are there programs and activities for entire families or mostly by age groups?
4. What are the community programs for adults?
5. What groups and organizations are there? Who is the person to contact in each organization?
6. Do many people belong to other groups, etc., that meet in — — ? In other communities?

7. Do most adults belong to groups?
8. What are the community's religious characteristics? What denominations are most predominant? What role does the church play in community life?
9. What do people do in their leisure time? Sports and games? Hobbies? Radio? Television? Movies? Reading? Visiting neighbors? Music? Art? Dramatic Clubs, etc.?
10. What other program or activities would you like to see going on here? What other things are people interested in?
11. How do you see that the library might better serve these interests and activities?

ORGANIZATION INTERVIEW GUIDE

(Used by study committee members in
interviewing presidents of organizations)

NAME OF ORGANIZATION:

1. What is the purpose of your organization? Why do you meet?
2. What types of programs has your organization used?

Discussion

Films

Visiting speakers

Local talent

Panel

Role playing

Others

3. Would you be interested in experimenting with types other than those you have used?

4. Where do you get your program material:
 - National headquarters
 - State sources
 - Regional sources
 - Local
 - Others What individual?

5. Does your organization ever send members to a workshop or use other methods of training? Explain.

6. What are your chief problems in planning meetings?

7. What program (or programs) that you have had has created most interest?

8. What ten (10) people in _____ would you go to first if you wished to develop and carry out some project in the community?

FOR FURTHER REFERENCE

- PUBLIC RELATIONS, by Edward L. Bernays
University of Oklahoma Press, 1952. \$5.00
- THE ENGINEERING OF CONSENT, Edward L. Bernays, Editor
University of Oklahoma Press, 1955. \$3.75
- IS YOUR PUBLICITY SHOWING? A hand book for the nonprofessional publicity chairman, by Alice Partlow Curtis.
Cartoons by Nick Carroll. Scranton: International Textbook Company, 1919. \$2.00
- PUBLICITY PRIMER: abc of "telling all" about the public library
by Marie D. Loizeaux. H. W. Wilson Company, 4th edition.
1959. \$1.50
- "Let's Learn from the Schools," by Sophie C. Silberberg, in A.L.A. Bulletin, February 1960, pp. 145-147.
- STUDYING THE COMMUNITY: A Basis for Planning Library Adult Education Activities. Library-Community Project Headquarters staff of the American Library Association, American Library Association, 1960. Paper. \$2.50











